

Preface

Taking pride of place above Professor Gibińska's desk was a photograph of her seminar group: a merry gang of bright-eyed young people surrounding their teacher beaming with perfect contentment. On the same shelf, a row of other photographs: Professor Gibińska's university friends, from home and abroad; above and below, a colourful display of New Year's cards, invitations, greetings and congratulations notes. On the desk, stacks of books, folders and papers. Bookmarked volumes – on Shakespearean criticism, translation, comparative literature, linguistics, theory of drama, theatre and film studies – in constant rearrangement. As a rule, a volume of contemporary poetry – the latest Szymborska, say, often left open, cover up, mid-poem, when it was time to rush for another meeting at the Dean's office or to drive back home to Katowice. Serving as paperweight for the most urgent documents, reports and reviews – a flat hand-painted stone. And a small ceramic box for miniature sweets with the picture of a little angel on the lid, prompting: have the patience of a saint! This is what Professor Gibińska's desk used to look like for the many years that the Institute of English Philology was located in Collegium Paderevianum. That desk saw scores of her friends, colleagues and students grateful for the friendly welcome, the invaluable insight, the attentiveness and advice.

This volume is a collection of articles written for Professor Marta Gibińska by her colleagues and friends, as an expression of their gratitude and joy of knowing her in the years of her dedicated work at the Jagiellonian University in Kraków. As a scholar of international acclaim, a teacher invariably open to new ideas, an inspiring cicerone in the realm of literary studies and an academic who combines pursuit of knowledge with passionate love of her field, Professor Gibińska embodies the best ideals of the university. It is for the university, as a forum for intellectual growth and exchange, that she has been working enthusiastically and tirelessly for the last fifty years.

Professor Gibińska has repeatedly acknowledged that in her didactic and scholarly work she is indebted to those who taught her when she was first

a student and then a staff member of the Institute of English Philology. She always remembers her teachers with admiration and respect. Her interest in early literature – nurtured by Professor Jerzy Kuryłowicz's courses in historical grammar and history of language – led her to enroll in Professor Przemysław Mroczkowski's MA seminar on mediaeval literature and was subsequently reflected by her early comparative studies of mediaeval English, Latin and Provençal poetry. It was also Professor Mroczkowski to whom Marta Gibińska owes her interest in Shakespeare and who continued to exert formative influence on her academic career. Her doctoral dissertation, *Appearance and Reality in Shakespeare's Twelfth Night*, was published in 1981 as critical introduction to the play's edition by Professor Jerzy Strzetelski. Marta Gibińska's subsequent scholarly interests gradually came to focus on language in literary texts. Her intensive search for a linguistic apparatus which would be applicable to the study of Shakespeare resulted in the habilitation book entitled *The Functioning of Language in Shakespeare's Plays. A Pragma-Dramatic Approach*, published in 1989. Since 1990, Professor Gibińska has continued to work on language in the dramatic text, broadening the scope of her interest to include theatre and film studies, as well as cognitive linguistics and translation studies. The latter areas of research enabled her to analyse Polish translations of Shakespeare's plays and poems both in terms of translation criticism and Shakespeare's reception in Poland. Her numerous publications on the theatrical and literary reception of Shakespeare in Polish and European culture are recognized as a substantial contribution to international Shakespeare studies. Professor Gibińska also publishes on British and Polish contemporary poetry, particularly on English translations of Wisława Szymborska and Zbigniew Herbert. Her research into Shakespearean influences on Polish poets of the 19th and 20th centuries resulted in the monograph *Polish Poets Read Shakespeare. Refashioning of the Tradition*, published in 1999.

Professor Gibińska's scholarly interests have been closely linked to her didactic work. Ever ready to share her fascinations and discoveries with her students, she constantly modifies and develops her seminar offer. A committed supervisor of masters' theses and doctoral dissertations, she has always been not only a constructive critic, meticulous editor and unbiased reviewer, but also – and most notably – a genuinely empathetic and caring person. Apart from wholehearted engagement in her teaching duties, she undertook demanding administrative work as Deputy Head and Head of the Institute of English Philology in 1990–1993 and 1996–2002, respectively.

Equally important is Professor Gibińska's active participation in academic institutions and events fostering Shakespeare studies and reception. She is

co-founder and the first president of the Polish Shakespeare Society. Her international academic contacts – with universities in Canterbury, Oxford, Rome, Bochum, Birmingham, Exeter, Salzburg, Kent, Padova, to name just a few – have resulted in many fruitful exchanges, projects and conferences. Professor Gibińska is member of the Deutsche Shakespeare Gesellschaft and the International Shakespeare Association, as well as co-founder and board member of the European Shakespeare Research Association.

The articles in this volume represent a spectrum of topics related to the areas of Professor Gibińska's own academic interests. Part I, focused on Shakespeare, opens with Teresa Bałuk-Ulewiczowa's discussion of the *speculum* tradition reflected in Shakespeare's chronicle plays, analyzing the place of the mirror-book tradition in Elizabethan public life, its prevalence in Shakespeare's sources, and Shakespeare's employment of its motifs, imagery and terminology. Terence McCarthy undertakes a search for the source of Shakespeare's mention of Sir Dagonet in *2 Henry IV*, suggesting that king Arthur's fool must have been a character in a popular ballad that functioned as intermediary between Malory's *Morte Darthur* and 16th/17th-century dramatists. The English spoken by Shakespeare's contemporaries is the topic of the article by Hans-Jürgen Diller who presents a study of "wrath" and "anger" as found in a selection of late 16th/early 17th century genres: medical, religious and philosophical treatises, as well as fictional narratives, both in prose and in verse. The next group of articles in Part I focuses on contemporary theatrical and film productions. Michael Hattaway links the issue of localization suggested by the word "closet" with an analysis of numerous screen productions of *Hamlet*, questioning the interpretation according to which *Hamlet's* "closet scene" is a sexually loaded expression of the prince's Oedipus complex. Boika Sokolova discusses Scott Handy's rendition of Malcolm in Rupert Goold's 2010 television production of *Macbeth* in terms of the links established between the interpretation of the character and the ending proposed in the film. Andrzej Żurowski's article deals with the issue of multicultural performance, looking at a variety of Shakespearean productions ranging from Taiwan, Korea, Uzbekistan, Germany, Zimbabwe, to Brazil. Jerzy Limon, writing about an episode from *A Midsummer Night's Dream* performed during the 2009 Shakespearean happening in Gdańsk, analyses the semiotics of the immensely successful improvisation unexpectedly forced on the actors by the autograph-hunting audience. Jacek Fabiszak addresses the issues of realism and ugliness in Derek Jarman's and Krzysztof Warlikowski's interpretations of *The Tempest*. Part I closes with texts on Shakespeare's literary reception and on translation. Barbara Sosień reveals the structural and semantic complexities resulting from the incorporation of

As You Like It into the development of Théophile Gautier's Romantic novel *Mademoiselle de Maupin*. Anna Cetera writes about the music of *Sonnet VIII* and analyses the tunes chosen by three Polish translators in their attempts to render the poem's rich and innovative imagery.

Part II presents articles dealing with a variety of genres and representing a range of approaches. Małgorzata Grzegorzewska's application of Jean-Luc Marion's phenomenological reflection on seeing and looking sheds new light on the issue of ekphrasis in Robert Browning's *My Last Duchess*. Teresa Bela's reflections on C.S. Lewis's lesser known literary activity, namely poetry, enrich our knowledge of Lewis's literary oeuvre, as well as his non-literary writings. Elżbieta Tabakowska demonstrates, on the basis of a poem by Ewa Lipska, how the notions of Idealised Cognitive Models and typicality effects, as proposed by cognitive linguistics, yield valuable insight when applied to the analysis of literary texts in translation. Clarinda Calma analyses the language used by John Donne to address the subject of resurrection in his poems and sermons. Michał Choiński analyses the rhetorical theatricality of George Whitefield's sermonic oratory and its impact on the early American preaching tradition. Olga Kubińska undertakes a diachronic analysis of the title pages of Early Modern English pamphlets on executions, demonstrating that verbal representations of executions play a role in the complex process of shaping narrative techniques, most notably in the emergence of the individual character. Regina Bochenek-Franczakowa discusses the influence of Laurence Sterne's *Tristram Shandy* on the eighteenth-century French writer Jean-Claude Gorjy as the author of a highly original comic novel satirizing the reality of the French Revolution. Bożena Kucała discusses the development of the Mutiny novels, a narrative genre reflecting the stages of the Indian Mutiny's transformation in British collective memory. Barbara Rumbinas introduces the issue of environmental destruction as addressed in James Fenimore Cooper's *The Pioneers*. Anna Gawlikowska analyses the theme of imprisonment and false liberation in E.L. Doctorow's *Ragtime*. Monika Coghen explains the reasons behind the failure of Samuel Taylor Coleridge's play *Zapolya* in the context of the development and increasing popularity of melodrama in English theatre in the period 1776–1843. Michał Palmowski discusses stage directions in Kenneth Koch's *One Thousand Avant-Garde Plays* and Konstanty Ildefons Gałczyński's *The Little Theatre of The Green Goose*, pointing to those plays' ambiguous status on the border between page and stage.

The title of this volume is a free borrowing from Shakespeare, the author to whom Professor Gibińska has devoted the many years of her scholarly work. Unlike the speaker in *Sonnet CVI*, who is unable to praise the object of his

ardent admiration, Professor Gibińska can be said to have both the “eyes to wonder” and a “tongue to praise.” True passion for the chosen field of study and dedication to explore and share its richness are what she has always exhibited and generously conferred on others, wishing her colleagues and students that their academic work may bring them joy and fulfillment too. We ask Professor Gibińska to be so kind as to receive this volume and we hope that she enjoys reading these pages, written to honour and thank her.

Agnieszka Romanowska